

HARRY H. MOORE

AMERICAN 19 TH CENTURY

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never saw such exquisite technique as
that which distinguished Moore's works "

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HARRY H. MOORE

AMERICAN 19 TH CENTURY

COLLECTION OF INFORMATION ON HARRY
HUMPHREY MCCRE, 19 TH CENTURY ARTIST.

BASED ON HIS SCRAP BOOK AND OTHER DATA.

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JERSEY CITY, NEW JERSEY

1 9 5 0

Printed in the United States of America



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Contains 11 Plates

NOTICE

THIS BOOKLET IS NOT INTENDED FOR SALE



H. H. MOORE IN HIS MAGNIFICENT STUDIO

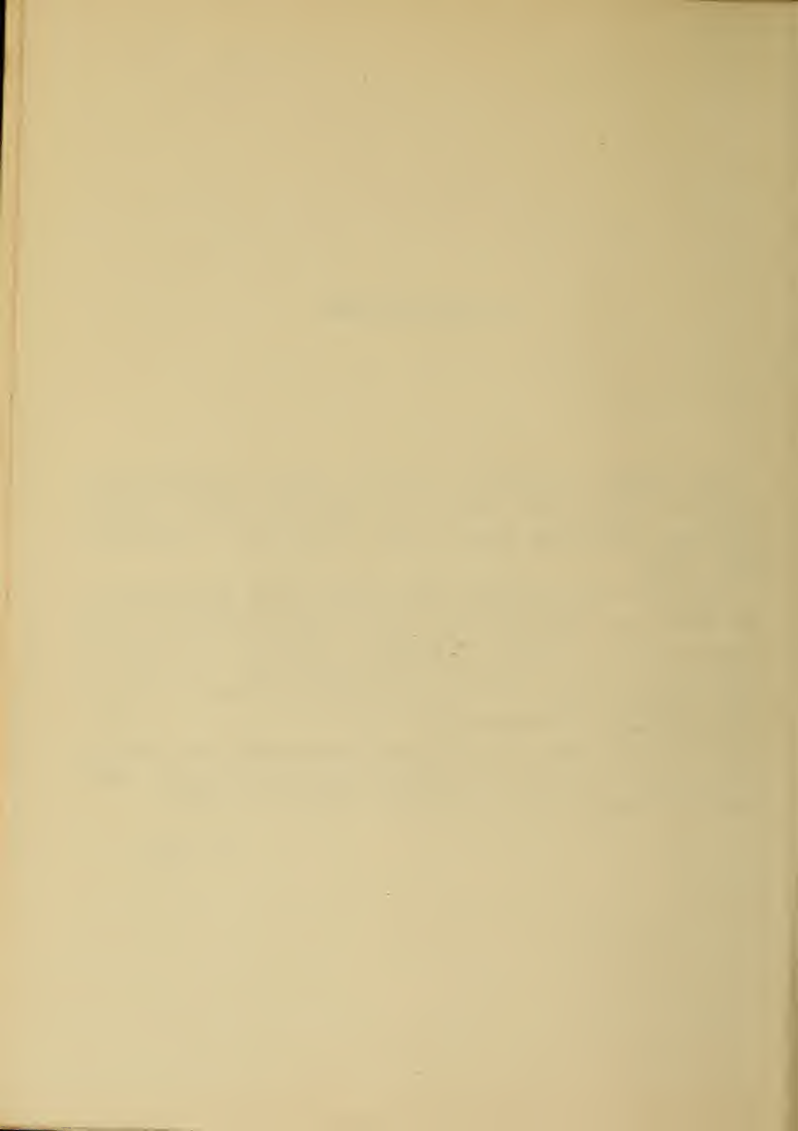
INTRODUCTION

This booklet is intended to answer questions received in the numerous letters that followed the exhibition of H. H. Moore's paintings, which took place in New York City on September 19th, 1949.

Although a more detailed and complete book with many color plates was being prepared, it could not be published during the year due to technical difficulties. Therefore, the requested information was not supplied at an earlier date. Instead, we were compelled to give you this modest booklet, which is written in a personal and informal style.

It is also intended to set up guideposts to help you discover for yourself the wealth in art left by this American artist whom the Lord blessed with such axiomatic talent and genius.

E. A. H.



Harry Humphrey Moore, who was born in New York on July 21, 1844 and died in Paris, France on January 2, 1926, displayed a taste for art at an early age. His unusual talent was uncovered in the portrait of his grandfather, which he painted at the age of ten.

Moore started his schooling in Hartford, Conn. under the tutelage of Prof. Louis Bail of New Haven and then continued his studies in New York, San Francisco, and Philadelphia, where he studied under Waugh.

At the age of twenty one, he went to Munich, Germany. After some time he moved to Paris where for three years he labored at his profession in the studio of the greatest figure painter in France - Gerome. While in France, he also studied under Yvon in L'Ecole des Beaux-Arts. During one of his visits to Granada, he met Fortuny whose friend and pupil he became. The two lived and studied together for a year. While in Rome Italy, he studied more especially in water colors, with Marchetti, Escosura, Madrazo, Villegas and Rivera.

It is necessary to give a list of the countries visited by Moore

as his travels through these countries quite evidently contributed to his art education and supplied him with materials from which he has created many striking pictures. Alphabetically they are: Austria, Bavaria, England, France, Germany, Greece, Holland, Italy, Japan, Marocco, Poland, Spain and Switzerland.

Moore was one of the most celebrated American artists in Europe. The French acclaimed him as another Meissonnier and compared his colors to those of Van Dyck. He was enthusiastically praised by such masters as Bonnat and Gerome. His fame was attributed to brilliant coloring, delicate brush work and the always present depth of feeling.

He exhibited at all of the world's leading art centers, and his pictures in all instances have been accorded the honors of the line. In his late years, Moore rarely exhibited but devoted his time to painting portraits of prominent Spaniards, Argentines, French, English and Americans.

Moore's first wife Isabel, deceased, was a Spanish noble woman and cousin to the Spanish Queen. His second wife Maria, a Polish noble woman, who is presently residing at Marygrove College in Detroit, Mich., was responsible for the survival of many of her husband's paintings. This story begins right after her husband's death, when she decided not

to change anything in his magnificent studio in Paris and to keep all his paintings intact. This especially applies to the paintings of Japanese Life which Moore, himself, hung in a curious private collection that was covered at all times with a drape. Only intimate friends had the privilege of seeing this collection for which many people offered alluring sums. The great art dealer Goupil vainly tried to acquire it, and J. P. Morgan was said to have offered \$1,000,000. However, Moore's affection for these pictures could not be subverted, no matter how large the sum.

During the German occupation of France in World War II, the Gestapo tried several times to buy these paintings but each offer was flatly refused. It was on the eve of Germany's declaration of war against America that the Gestapo broke into Mrs. Moore's house and ordered her to move none of her possessions, and to be ready in the morning for shipment to a concentration camp. Evidently, they did not suspect her of having the courage to break the order of the almighty Herrenvolk. Their rage was that of a wounded lion when they discovered upon their arrival that the studio did not contain one single painting. They did not know that they were almost tripping over the objects of their search, as the pictures were tightly packed and covered with ashes in garbage cans out in the street. As

punishment, she was put for five days, together with a few other freedom minded American citizens, into a monkey cage in the Paris Zoo and labeled as an "American monkey". During her transportation from the zoo to a prison, she managed to send a note to one of her servants asking her help in the care of the paintings. The loyal servant retrieved them from their hiding place and saved them from Nazi hands.

It was not until 1943 that the pictures arrived in America. On Sept. 19th 1949, they were for the first time since 1881 put on exhibition for the general public. Although they were exhibited in New York in 1919, we may say for the first time since 1881, since the exhibition of 1919 was held at the Union League Club exclusively for close friends, fellow artists and critics.

You now have the explanation of the absence of Moore's paintings in American galleries and museums. Briefly, Mrs. Moore holds a great portion of them, and the rest of his works is being held in European museums and in many private American and European collections.

Another exhibition is being planned and the opening date will be announced in due time.

The following is a partial list of Moore's paintings with their titles and owner's names. This list amply shows that

most of the buyers did not acquire Moore's paintings for speculative reasons but for the sake of sheer admiration.

LIST

"Reverie" and "Return from the Well" - Mr. William Randolph Hearst, Sr., San Francisco, Calif.

"Street in Teutan" - Mr. G. Appleton, Boston, Mass.

"Almeh" and "Blind Guitar-Player" - Mr. Robert Graves of Tarrytown.

"Let Me Alone!" - Judge Hilton.

One Japanese picture; Sir William Agnew.

Two Japanese pictures; Mr. William H. Stewart.

Madam Alexander Singer; portrait.

Duke of Madrid, son of Don Carlos; portrait.

Countess de Chateaubriand; portrait.

Don Jaime, Prince de Bourbon; portrait.

Countess de Grendulain, niece of Queen Isabella; portrait.

Countess de Mora; portrait.

Countess de Cassani et de Vilana; portrait.

Count de Chassieud, Lessonata Lolo del Castillo; portrait.

"Gipsy Encampment, Granada" and "Moorish Bazaar"-
Charles S. Smith, New York City.

Marquise de Vista Bella; portrait.

"Gipsy Chief" - Marquis de Navasequilla.

"Child in Garden" - Mr. J. Scott, Pres. of San Francisco
Art Association.

"Gipsy Bay" - Marquis del Cardimo.

"The Sultans Horse" - N. Tissot, Athens, Greece.

Daughter of Mr. William H. Donner of Phila. Pa.; portrait.

Son of Mrs. Wainwright, of Bryn Mawr; portrait.

Children of Verner Z. Reed of Colorado; portraits.

Mrs. Wyeth, of St. Joseph, Mo.; portrait. Etc.

Duchess de Montpensier; portrait.

Mother of Mr. William Randolph Hearst; portrait.

Princess Galitcyn; portrait.

Princess Radziwill; portrait.

Princess Christine Pignatelli d'Aragon; portrait.

"Amateur" - Mr. Peabody Russell, N. Y.

Countess de Bucamps; portrait.

Marquise de Ravenel; portrait.

Marquise de Camposagrado; portrait.



PLATE I

CUPID WITH HIS BOW AND ARROWS

NOTES FROM H. H. MOORE'S SCRAP BOOK

NOTES

THE PHILADELPHIA PRESS MAGAZINE. - 1916

" 'Mr. Moore is one of the greatest artists of his day,' says Thomas Eakins. - He had become a great portrait painter and became famed as the portrayer of members of royal families."

THE NEW YORK TIMES.

"Posthumous fame has come to H. H. Moore, American artist, in a letter from the Real Academia de Bellas Artes, of St. Luis Taragosa, Spain, conveyed to his widow, Mrs. Maria Moore, through the Spanish Embassy in Paris. The communication spoke of the beauty of a picture by Moore placed in the Museum of Bellas Artes and the admiration it had won from art lovers throughout Spain.

Count Jimenez de Molina personally delivered the letter on behalf of the Embassy. He praised Moore as one of the greatest American artists."

THE GLOBE

"One sees so little of the productions of H. H. Moore on this side of the water that any one is worth notice. That which Messrs. Schaus & Co. have recently put on view has an additional interest, in that it is of more ambitious size than the artist's pictures commonly assume. The subject is two gayly-dressed Japanese girls, who, squatting on the floor of a tea-house, entertain the presumed guests with a concert.

The artist's bright, pure color gives the group a gayety in keeping with the subject, the figures are full of life and character, and the handling is free and bold. The picture reveals all of the attractive and excellent qualities which are present in the artist's smaller canvases, allied to a largeness of feeling and execution that testifies to his sustained cultivation of his powers. Nothing of the kind can be said of Mr. John S. Sargent's portrait of ex-Speaker Reed, which is exhibited at the same galleries."



PLATE II

DESERT SAINT

"Japanese paintings by Moore At the press view Mr. Watrous called attention to the influence the pictures had exercised over artists The pictures nearly all are small in size, and have the jewel-like quality of color which is the particular glory of the small painting, but although they are minute and precise in drawing and have this brilliancy of color, they are neither meticulous nor overworked, but have the freedom and freshness of spontaneous workmanship."

SAN FRANCISCO MORNING CALL

"The figure of the swaying, admirably drawn, and poised woman has the modesty of unconsciousness, associated with gayety ; the abandon of delight in a voluptuous dance without the expression or manner of one impure. The dance, or rather body-swaying, of the 'Almeh' is located by the artist in one of the gorgeous halls of the Alhambra, frescoed in the intricate and dreamy harmony of Moresque decorations and over the floor is spread a carpet rich in warm hues. The attitude of the girl leaves the body semi-nude, and while correct in point of costume, is contrived with consummate judgment for effect in color."



PLATE III JAPANESE COLLECTION

EXHIBITION OF PAINTINGS OF JAPANESE AT THE
UNION LEAGUE CLUB IN NEW YORK. [N.Y.T. & B.H.]

"There will be placed on exhibition at the Union League Club for the first time a collection of paintings of domestic life of Japan by our famous American artist, Harry Humphrey Moore. Mr. Moore was in Japan in 1881 and there he painted about 60 pictures directly from life in his amazingly accurate technique and wonderful local color effects. Such scenes are fast disappearing in Japan, never to return. For this reason this collection will ever rise in value as a part of the History of Japan and as a memento of the past that is simply inestimable. Realizing these facts, Mr. Moore resisted some alluring offers from the great Art dealer Goupil and many others. He yielded, however, to the entreaties of a friend or two to part with three small panels. One went to Sir William Agnew, the other two were acquired by the great American Art collector, William H. Stewart, a great personal friend of Mr. Moore, to gratify Mr. Stewart's desire to complete a group he had of Meissonnier, Fortuny, Boldini, Rico, Gerome, Madrazo and others of the Frano-Spanish School to which Mr. Moore belongs. John Singer Sargent declared that he never saw such exquisite technique as that which distinguished these paintings. Gerome wrote

a letter to Mr. Moore in which he said, 'I am proud of having been your professor.' Dagnan Bouveret was extravagantly delighted with these pictures. His estimate of this collection was shared by all the great artists who have seen it."

THE NEW INTERNATIONAL ENCYCLOPEDIA.

"MOORE, Harry Humphrey—1844-1926. An American genre and portrait painter, born in New York City. He studied under Waugh in Phila. and at the Ecole des Beaux Arts, Paris, under Gerome. Afterward he became the friend and pupil of Fortuny in Madrid, later traveled and painted in Germany, Italy and Japan. Although both deaf and dumb, he achieved success in his profession at Paris, his permanent residence. His best works include refined sparkling Japanese studies and Spanish and Moorish scenes, such as 'Gypsy Encampment,' eac. . . . He received the Order of Charles III of Spain."



PLATE IIII
JAPANESE GIRL AND BABY
[JAPANESE COLLECTION - DETAIL]

N.Y. HERALD. PARIS, APRIL 21, 1899.

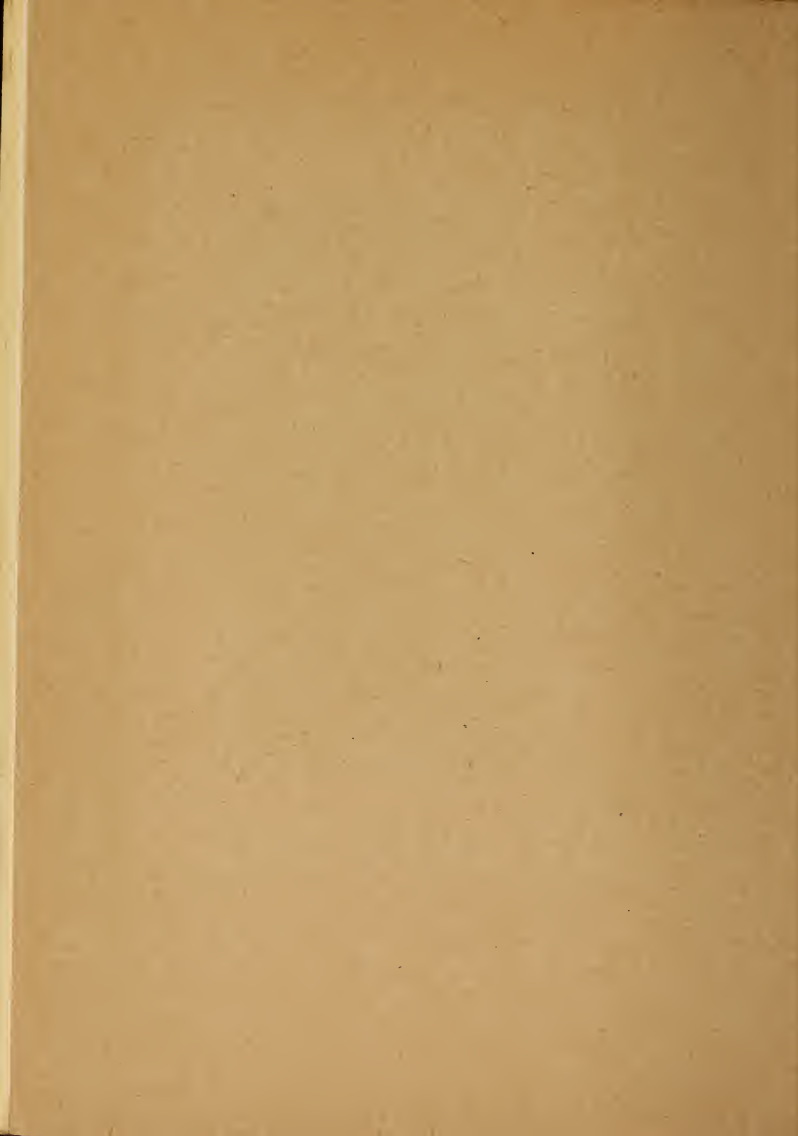
BY HORATIO R. BIGELOW

"Mr. Humphrey Moore has a studio worth seeing, and he himself is an artist of distinct and well-earned merit. . . . Two Moorish pictures, which are to be sent to Royal Academy, are now exhibited at Agnew's, in London, and it is said that the great painting in his studio, 'The Last News of Melilla' will eventually become the property of the Museum at Madrid. Two gems, 'The Moorish Pastime,' representing a scene in the Court of Lions, with three Moorish women in the foreground, and another representing the Hall of the Ambassadors . . . and only two figures, are wonderful exemplars of the limner's deftness and patient attention to detail. When masters like Bonnat and Gerome and Sargent give praise I feel my utter unfitness to say a word of criticismMr. Moore is an American. Nature gave him such purity of conception, such lightness of touch and such true artistic sense that his handiwork is beyond praise As a factor of enlightened education he has also filled his place, since all the large academies have solicited exhibitions from him."

"It is difficult to accurately define the style of Mr. Moore's pictures. It is easy to say something of the subjects, for they always have a purpose and mean something, but there is much subtlety as well as sharp tangibility in his method of painting. It is a style quite peculiar to himself, yet strongly tinged with that of Fortuny, and its great merit is in appearing equally well at a distance and under a magnifier. The faces and draperies on which attention is concentrated are elaborated with a wonderful degree of care and patience, and as a consequence they would be devoid of force and breadth when viewed at a distance, were it not that this is given—not by a slurring over detail, but by the use of little coups of color, which give rotundity and strength to the picture. The shades are emphasized by them, the lights seem to be diffused by them, and tints in dresses, tapestries, arms, architecture, foliage and flowers, have their key-notes of intensified color. If one can imagine Durer done into color, the little knobs and lumps of light and shade in his drawings being represented by these strong or brilliant points that enable the picture to 'carry across the room,' he may, perhaps form a notion of Mr.



PLATE V
JAPANESE NOBLE
[JAPANESE COLLECTION - DETAIL]



Moore's style, but Moore draws better than Durer We see no vulgar Dutch fraus, with coarse forms and harsh faces, careering among the clouds as goddess Fortune, but we have instead almehs, light of foot, enticing of face, rich in color and graceful in figure and in attitude. We have no lankfaced knights kneeling among doughy rocks and beside ill-conditioned lions in prayerful attitudes, but we have elegant ladies and gentlemen of the first Empire in bright costumes, reveling in gilded salons, and sturdy Algerians in cloaks and turbans, soldiers on guard or huntsmen returning from the chase. In spite of the labor expended on each picture, Mr. Moore is a rapid workman and can finish a picture of given size and containing a given subject quicker than most painters whose style is more simple and less exacting, though abundant time is given to the completion of each work"

THE SUN, NOV. 14, 1919

PAINTINGS OF JAPAN BY H. H. MOORE

“‘Collection Commands Interest and Artist Sets Example as an Academician.’ ‘These paintings of Mr. Moore are tiny affairs but packed with curious and attractive details none of which has been painted in perfunctorily. There are scenes in tea houses in homes and hotels. . . . Mr. Moore paints in the manner of Fortuny, and that is to say his work resembles many of the pictures in the Vanderbilt collection at the Metropolitan Museum. He was a friend of the late Robert Blum and it was an inspection of the present series of pictures that fired Blum with the idea of going to Japan. . . . Small though his panels be, there is always breadth in the vision and an honest pleasure in making the brush do cute little tricks of legerdemain.’”



PLATE VI
PRINCESS RADZIWILL - PORTRAIT

THE NEW YORK TIMES

AMERICAN ARTISTS - No. 7, H. HUMPHREY MOORE.

"Among the hundreds of artists who are infusing a new life into the aesthetic population of the Republic few have had more thorough and varied training for their mission than this painter, the Fortuny of America. He is an indefatigable worker, and his studio at No. 11 East 14th Street, New York, contains almost as many completed works as most studios contain of mere experiments and studies. This atelier is in itself as choice a gem of art as can be found in the metropolis. . . . "



spirit of the painter's environment rather than being simply imitative reproductions of the subjects he chose to render. They are cleverly composed and glow with jewel-like color."

EVENING LEDGER, PHILA., JAN. 18, 1916
BY PEYTON BOSWELL.

"Mr. Moore has been decorated by the Queen mother of the Spanish King, Charles III, and has been a member of the Cercle de L'Union Artistique (Paris) since 1886. His Japanese paintings won a medal in the Universal Exhibition at Paris in 1898, but since he has rarely exhibited. In recent years he became famed as a painter of portraits of members of royal families. At present he is painting a portrait of a child of William H. Donner, a wealthy steel man "

"A collection of his pictures recently inspired an enthusiastic writer in the following fashion: 'Color everywhere. Yellows, such as one only beholds in sunny Spain; scarlets, reminding one of the blossoms of the pomegranate; greens, "deeper than lichens lives;" blues of the Italian sky. Clots of color! Color glory! Now reflected from Spanish interiors now flashing from Moorish arms of quaint design now coming to me like sensuous vapor from pictures vivid as from the sun-dipped brush of Fortuny"



PLATE VIII

PORTRAIT OF A CHILD - [DETAIL]



BY H. VILLIERS BARNETT

THE PORTRAITS

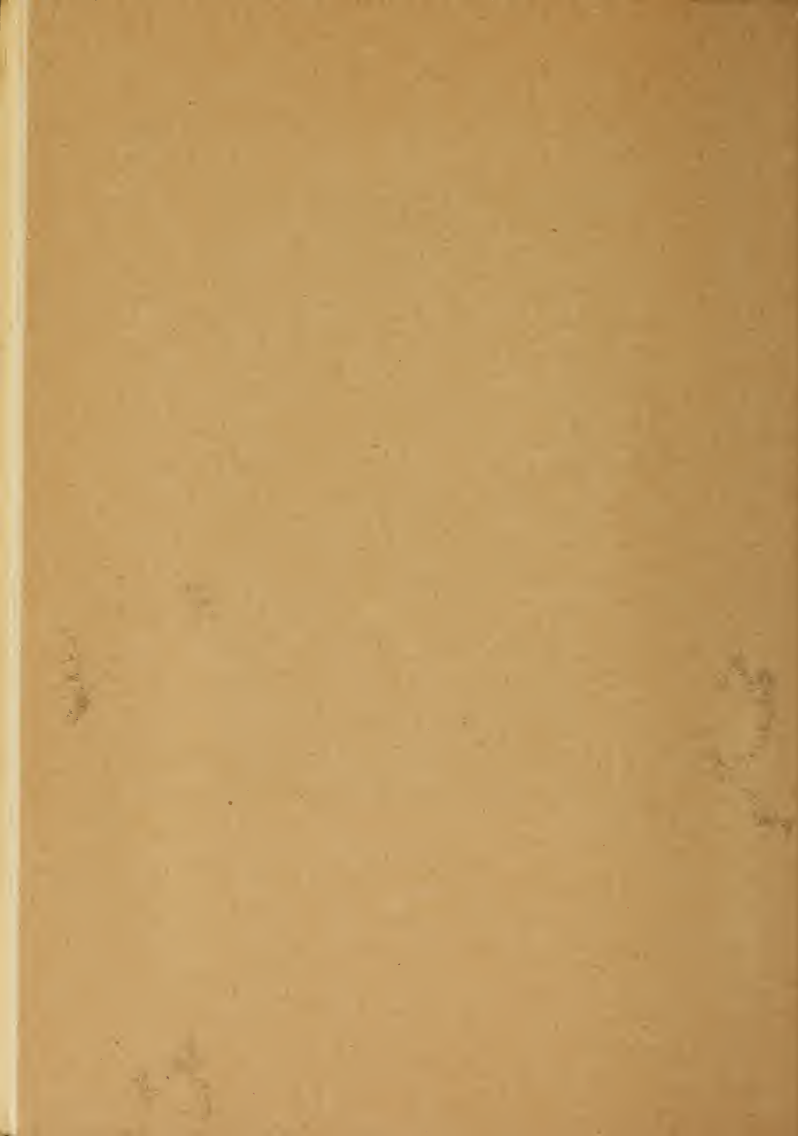
AND GENRE-PICTURES OF HARRY HUMPHREY MOORE.

"Here are convincing proofs of Mr. Harry H. Moore's amazing and delightful versatility. Consider these illustrations, some so charming, others so strong; compare them with each other and with those other reproductions published last year, and ask yourself: Is it possible that such varieties can flow from one and the same hand? Who indeed could imagine that the consummate realist of the grim Fanatic Saint of Morocco sharpening his sword in preparation for a coming Massacre of Unbelievers, is also the consummate idyllist of that tender Cupid with his quiver full—whose unfathomable eyes regard you from the cover of this issue? Or that the author of the dainty exactitude and meticulous finesse of the Japanese scenes could have created the soft breadth, the large, sweet simplicity, the exquisite poesy of Dolores? It seems impossible; it is—a fact. But then, all the greatest artists have been many-sided; and his many-sidedness itself is witness of Moore's greatness; it comes of a generic, synthetic understanding and an allround skill, applied with sympathy to the specific expression of each subject's spirit and facts. The Santon (Desert Saint) is a document at once strong and sensitive. The

painting is strong—not merely with the strength of its style, but verily with the strength of the fanatic. The sheer physical vigour of the Santon is duplicated in the virility of the painting. But what calm, withal; what a still, steady, invincible consecration of will to the immediate act, and to purpose in view: to the means, as to the end. Nor Ribera ever achieved so vigorous a ruthlessness of realism, nor even Velasquez so subtle a delineation of character. And this is the sort of leader, as tenacious, determined, brave, active and strong, but modernised with modern military training that inspires Italy's enemies in Tripoli! In the Santon we have a vivid document of warlike, fanatic savagery; in Dolores is the langourous charm of Spanish feminine beauty. Nothing surpasses the exquisite psychology of this picture of feminine lusciousness, tenderness, and graciousness. She is verily made for love, and yet for sadness: not idly was she named Dolores." The flesh is a miracle of life-beauty: in colour, in texture, in all its soft delight and dimpling sweetness. A delicate Rose of Spain is she: All-fair in possibility of passion, all-pathetic in possibility of grief. The dark eyes smile affection, the scarlet lips are kisses formulated; but the heart will break. A technical triumph is the marvelous painting of the



PLATE IX
SLAVE GIRL - [DETAIL]



dusks of the mantilla; but there again it is the poetry even more than the painting that moves one: the diaphanous blacks are at once the veil of a ravishing beauty and the shadow of a nearly present sorrow. As a portrait painter of children Moore's successes have been brilliant and exquisite. Here are three excellent specimens: the Master Reed, the Miss Dorr, and the delightful Shepherd Boy, which though endowed with a subject title is to all intents and purposes a portrait. The first two modern children of the wealthy. The open, frank, so delightfully boyish beauty of the one; the half serious, half coquettish girlish grace of the other: are they not faithfully, feelingly, beautifully delineated? Here is no trick, no formula, no superficial convention or—'chic'; but true portraiture. Consider the vivid differentiation of character: the charm of the lad's well mannered, bright audacity, the mystic gentleness and meekness of the little Great Lady-to-be—half shy, yet smiling above her rich lace on simple velvet. Here be child souls for your regard and wonder as well as child frock and fancy sailor suit to charm you. The Shepherd Boy is a fascinating work. An ordinary type, no doubt; but the head is so finely modelled and its expression is so natural; and there is a psychological effect as sincere, as absolutely unaf-

fectured as that of Moroni's Tailor in the National Gallery in London. It is, of course, another kind of soul, but the like supremacy of skill and the like depth of sympathy were required to express it. Even more charming is the delicious portrait of a little girl with the King Charles' spaniel in the picture of the artist as he sits in his magnificent studio. That surely is one of the most beautiful portraits of a child ever done, and not since Gainsborough has a dog been so admirably introduced and painted. In my previous article I related Moore's long sojourn in Japan, of the rare and fascinating fruits of that visit to the Land of Flowers three examples are here reproduced. The Acrobats is an irresistible 'Scene de mœurs.' It is a quaint illustration of the architecture, the people and their ways of life and amusement, the climate, the colour, the happy quaintness and the strange attractiveness of the country. But in a Japanese Garden is an idyll. What could be more delightful than the perfect Japanesque poetry of the mother in her decorative, statuesque pose and the delicious baby admiring the bryony and the flowers? The background is an infinitely detailed vision of architecture and pleasance and the atmosphere is charming, but it is the exquisitely posed and composed incident of the two figures that gives the panel



PLATE X
COUNTESS DE CHATEAUBRIAND - PORTRAIT

its winsome human poetry. And not even Meissonier ever arrived at such perfection of finished veracity. It is one of the best of those four scores of Master pieces in Little which made Moore famous for ever as the Painter of Japan, and which—it is not surprising to discover, won the universal admiration of the Japanese themselves. The Japanese Musicians is work of another scope and style. It is a large canvas, but though the scale is so much larger, the details and the total expression are just as fine. It is in fact a technical 'tour de force,' in color, in surfaces, above all in the astounding skill with which a chaos of conflicting lines has been organised into a perfect harmony. But, when all is said of Japanese jugglers, of men of wrath from the African deserts, lady music makers in the Land of Flowers, of sweet Anglo-Saxon children, of the Spanish woman whose tender face expresses equally the love that is and the sorrow that shall be: one returns again to the exquisite mysteries of the Cupid, whose bow and arrows have not been brought to use, but whose eyes are those of Night and of Eros: the very windows of Love's waiting soul. "

N O T I C E

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